PHOTOSHOP® FiX

$10 US | $13.75 CDN

JULY 2004

DOLL FACE
SMOOTHING POLISH

CONTROLLED FUSION

ESSENTIALS:
LAYER MASK STARTER KIT

TOOLS:
BACKDROP EXPUNGER

TECHNIQUES:
RETRO HAND-TINTING

STUDIO:
JAY KINGHORN GOES SOFT ON PROOFING

EXPERT TIPS:
KNOW YOUR LINKING RIGHTS

CREATE DIGITAL MOISTURIZER

Suzette Troché-Stapp (Santa Clarita, Calif.) wanted to hint at the flawless retouching style of old Hollywood black-and-white photos. Her technique of smoothing skin from the Channels palette makes the often challenging clone stamp tool a breeze to use. It's ideal for heavy retouching while preserving an image's reality.

Working with digital close-ups magnifies every spot and bump on skin in sharper detail even more than some types of film. Although this subject's white makeup was applied very carefully, the digital image still revealed plenty of flaws. Since it was intended to appear as a doll's face, the skin needed to be perfect. Most Photoshop users work with the clone stamp tool, which can be difficult to use. Troché-Stapp found a successful way to utilize it.

1 Troché-Stapp duplicated the background layer and retouched large, distracting imperfections first. To remove blemishes, she selected the healing brush tool and pressed Option/Alt to sample from similar but clean sections of skin. Then she cloned the more desirable pixels over the blemishes.

2 To globally lighten the image after healing, she created a Curves adjustment layer and used the RGB channel to bring up the midtone and highlight values, concentrating on making changes to the highlights and affecting the white areas of the image.

3 Now Troché-Stapp needed to match the body with the white face makeup. She selected the body using the polygonal lasso tool, then created a Selective Color adjustment layer. She first cooled the skin tones by choosing the Reds from the pull-down menu and added more Cyan. She cooled the Yellows with more Cyan and neutralized the Whites by moving the sliders for each color to cooler tones.

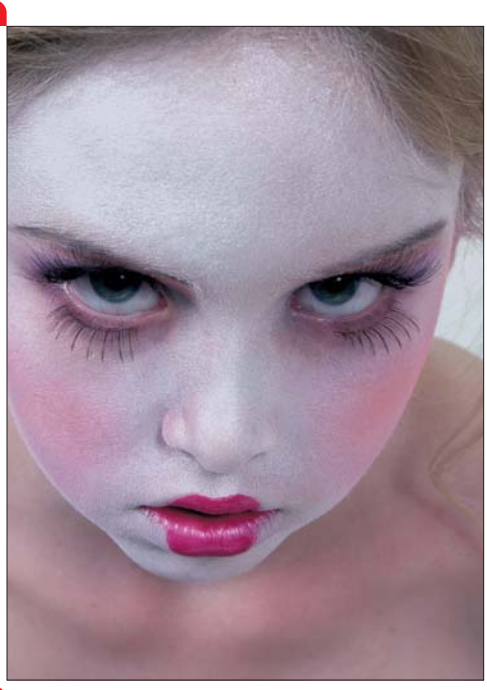
4 Troché-Stapp selected the Channels palette and looked at each channel separately to find the one with the most "pixel garbage" in the skin. The Red channel mainly contained highlights, but the Green channel revealed a good amount of muddy pixels clearly exposing where the skin texture could be smoothed. She made sure all channels were active with only the Green channel's visibility turned on, chose Window > Documents > New Window, and positioned the channel image and the full-color image next to each other on the desktop.

5 She added a new layer at the top of the Layers palette. Selecting the clone stamp tool, Troché-Stapp chose a soft 100-pixel brush, set the Opacity to 20%, and checked Use All Layers in the Options bar. To smooth a bad area on the forehead, she positioned the tool over a nearby clean area with a similar tone in the Green channel image and pressed Option/Alt to sample. She painted over the area, blending the transitions of the grays. She worked her way down the face, checking the full-color image for overall results. When done, she reduced the Opacity of the layer to 50% to blend back in some of the original skin texture.

For darker skin tones, the Blue channel is often a better choice than the Green when looking for the channel that reveals the most evidence for smoothing skin.

Suzette Troché-Stapp
(aka the Glitterguru)
661.799.9131
info@glitterguru.com
www.glitterguru.com

1



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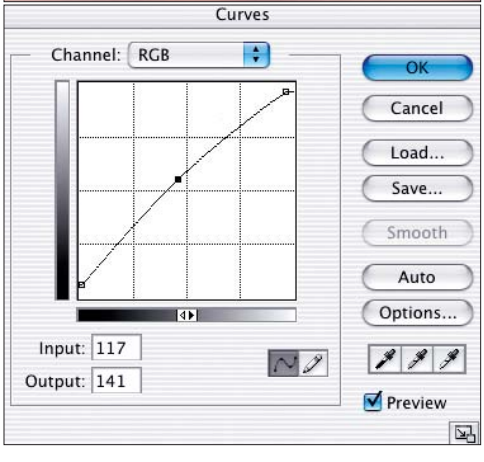
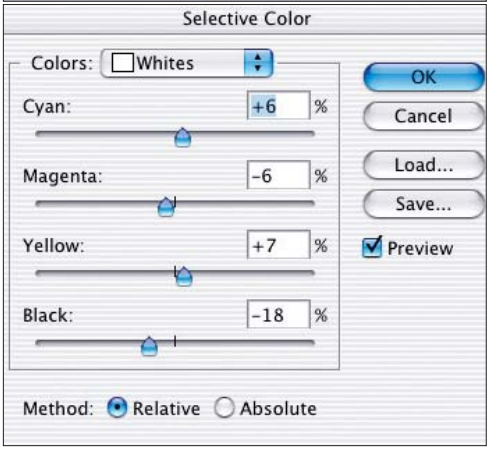


FOR USERS OF PHOTOSHOP 6 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

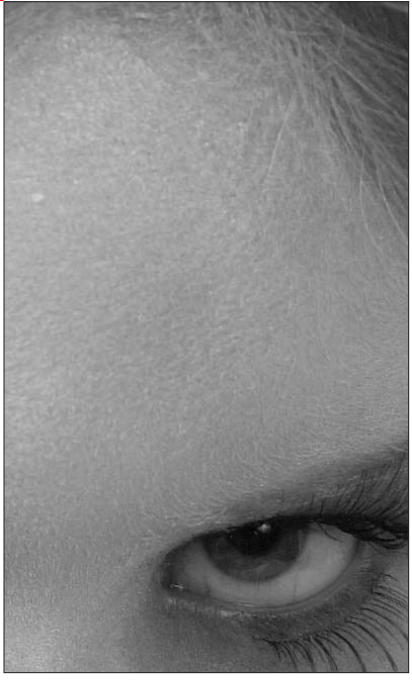
3


Selective Color
Colors: Whites
Cyan: +6 %
Magenta: -6 %
Yellow: +7 %
Black: -18 %
Method: Relative Absolute
OK
Cancel
Load...
Save...
Preview

4

Layers
Channels
History
Paths
RGB
Red
Green
Blue

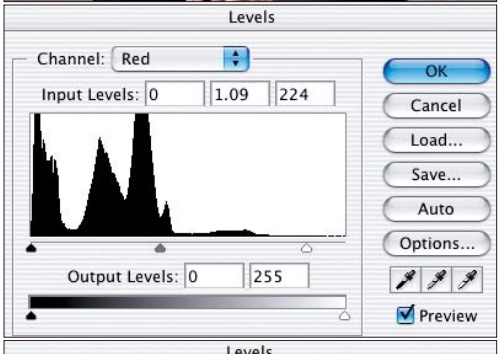
5

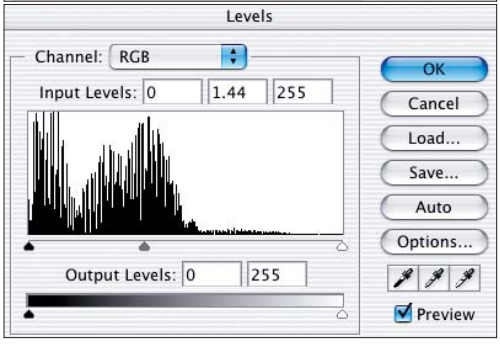


COMPOSITE WITH COLOR

Photographer Adam Fish (Dallas) wanted to combine photos but each had a variety of tones, so simply blending images together wasn't going to be sufficient. Initial color correction was the key. Fish prepared the images through each color channel in Levels and Curves before choosing a soft green to unite them.

1





❶ Although Fish chose three photos from the same shoot, he didn't have consistent color among them. With one photo open, he pressed Command/Ctrl-L to open the Levels dialog box and chose Red from the Channel pull-down menu. He cleaned the image's whites and blacks by moving the outer sliders inward to the beginning of the Histogram's information. Fish repeated this with the Green and Blue channels. Then he moved the midpoint slider of each channel until the image looked balanced. He chose the RGB channel and moved the midpoint slider to globally lighten beyond a natural contrast. He repeated this Levels adjustment method with the other two images.

❷ Fish opened the Curves dialog box (Command/Ctrl-M) from one image and placed two points on the RGB channel. Boosting contrast, he set the black point to deepen the shadows and the white point to increase highlights. Then he experimented with the channels to find an overall color to use. Fish adjusted each color channel for a green tone by lowering the Red, increasing the Green toward the highlight side, and slightly increasing the Blue. He applied the Curves adjustment to the other images to cast the green tone on them.

❸ For each image, he chose Filter > Sharpen > Unsharp Mask and set the Amount to 55% and the Radius to 1 pixel. Fish zoomed in and used the healing brush to spot-clean image flaws. If he retouched hard-edge areas with dissimilar neighboring colors, he avoided blending color with the healing brush and switched to the clone stamp tool.

❹ Fish selected an image for the composite's seam. To extract the figure from the background, he zoomed in 400%, selected the eraser tool, and set a Hard Round 4-pixel brush. He erased a well-defined edge around the figure, then used the polygonal lasso tool to select the rest of the background, inverse the selection, and delete it.

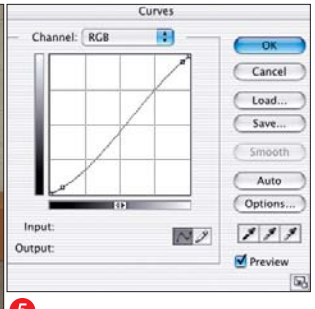
❺ He created a 22 x 7¼-inch file and dragged all images into it. Fish aligned the concrete block lines in the backgrounds of two images and cropped them as one. Then he selected the extracted figure, chose Edit > Transform > Flip Horizontal, and positioned it in the center.

❻ He Command/Ctrl-clicked the center figure layer, added a Curves adjustment layer, and fine-tuned the color from the previous Curves application. He added Curves adjustment layers to the other images to match the center figure's tone.

Adam Fish
Fish Fotography
www.fishfotography.com

FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

2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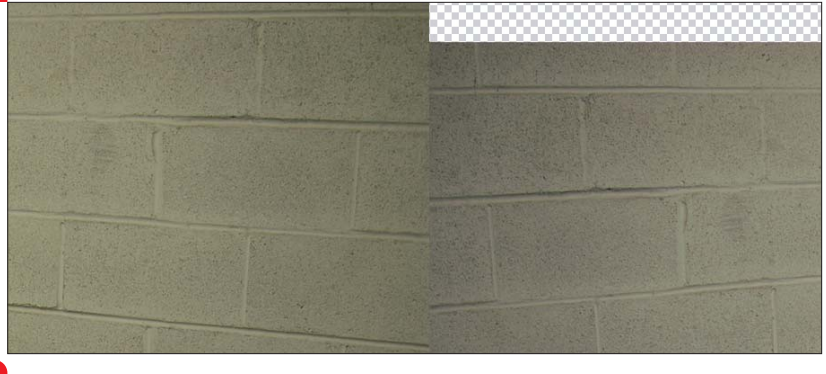
OK
Cancel
Load...
Save...
Smooth
Auto
Options...
Input:
Output:
Preview

4

5



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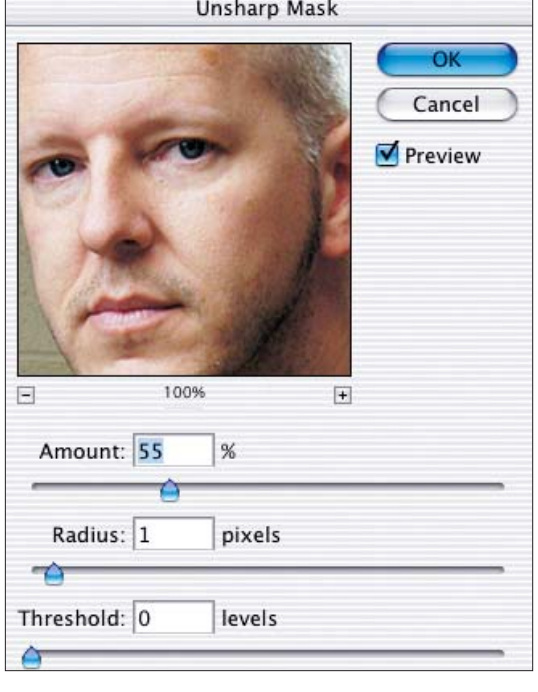
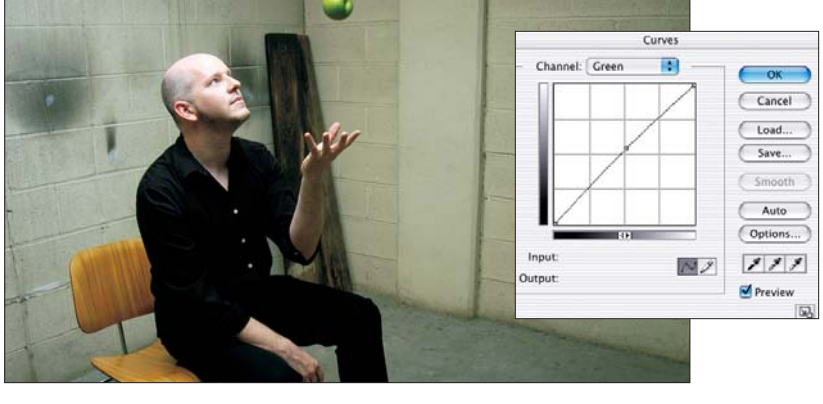

Unsharp Mask
OK
Cancel
Preview
100%
Amount: 55 %
Radius: 1 pixels
Threshold: 0 levels

6


Curves
Channel: Green
OK
Cancel
Load...
Save...
Smooth
Auto
Options...
Input:
Output:
Preview

BY RICH HARRIS

PRACTICE THE ART OF DECEPTION

Although layer masks are one of the most essential Photoshop features, they can be a bit perplexing. You know they can be used to modify and blend images for complex composites, but if you aren't at ease with the basic utilities, you could hold yourself back from true image creativity and quick fixes for changing color.

DOWNLOAD "LAYERMASK.PSD" FROM WWW.PHOTOSHOPFIX.COM, JULY 2004 ISSUE.

1 Open "LAYERMASK.PSD" and select the pen tool. Click the Paths icon (not Shapes) in the Options bar and draw a path around the profile. Zoom in and do a little detail work around the eyebrows.

2 Select the Paths palette, then your work path. Drag the path to the Load path as a selection icon. Select the Head layer in the Layers palette and click the Add a mask icon at the bottom of the palette to mask everything in the image except your selection.

3 Choose a Soft Round 200-pixel brush (an airbrush works well, too), and set the brush Opacity to 20%. Make sure the Foreground Color is set to black and the layer mask thumbnail is selected, then paint on the face to begin to hide it. The more you click and paint, the more you fade the head image. The beauty of layer masks is their forgiving nature, so if you hide too much, switch the Foreground Color to white and paint to reveal the image. To adjust a mask later, be sure to save the file as a PSD or TIFF with the layers intact.

4 A layer mask is actually a Grayscale channel, and like any channel, you can copy and paste it from one document to another, then use it to apply color selectively. Option/Alt-click the profile mask thumbnail to view the mask by itself. Command/Ctrl-click the mask thumbnail, and copy it. Open another image for a background; I chose a beach scene.

5 Click the Create a new fill or adjustment layer icon at the bottom of the Layers palette, choose Hue/Saturation, and set a Hue to complement the image. Fill the layer mask with black. Option/Alt-click the adjustment layer's mask thumbnail and paste the copied mask into this mask. Your chosen hue appears only in the copied mask selection. And since it's an adjustment layer, you can change the settings until you're satisfied.

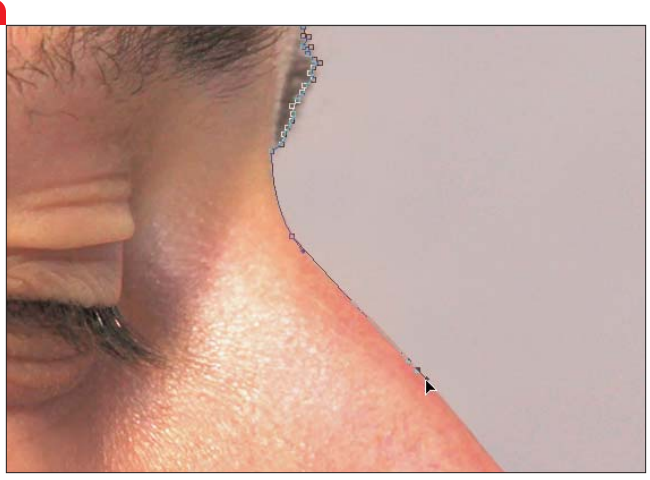
When you create an adjustment layer, you get a built-in layer mask. Use a Hue/Saturation layer mask to selectively change color. In the eye image, I wanted to replace the brown iris color with green. I added a Hue/Saturation adjustment layer to the image and shifted the Hue to green. (Don't worry that the entire image changes color.) I clicked the mask thumbnail, filled it black, and painted with white to reveal only the green on the irises. The green isn't visible elsewhere because of the black mask!

View mask = *Option/Alt-click*
Toggle mask visibility = *Shift-click*
Select mask = *Command/Ctrl-click*

Rich Harris served as Creative Director of Wacom Technology, and has more than 20 years' experience in digital design, digital illustration, and prepress. He writes on software solutions for national publications and teaches classes in Photoshop. Contact him at harrisrich@comcast.net.

FOR USERS OF PHOTOSHOP 5.5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

1



2

Layers
Paths
Normal
Opacity: 100%
Lock:
Fill: 100%
head
clouds

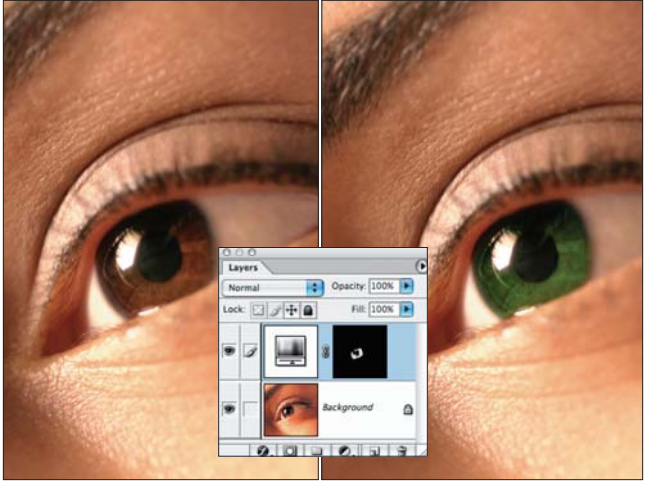
3

Brush:
200
Mode:
Normal
Opacity:
20%
Flow:
100%

4

5

Layers
Normal
Opacity: 100%
Lock:
Fill: 100%
Hue/Saturation 1
Sunset

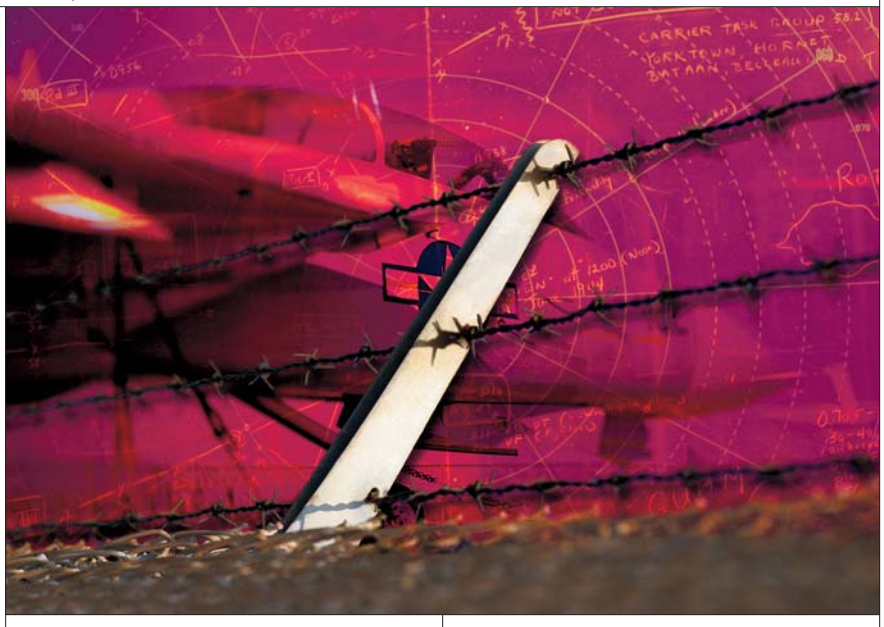

Layers
Normal
Opacity: 100%
Lock:
Fill: 100%
Background

BY ROGER HUNSICKER

MAKE EXTRACTIONS IN MINUTES

The background eraser tool is a handy alternative to selection tools when you want to isolate part of an image that blurs into its background. It erases the background using sampled color, leaches color from the extracted object, and removes background hues that bleed into transitions. Use it for blow-away hair or out-of-focus objects prone to picking up color from their background.

DOWNLOAD "MILITARY.PSD" FROM WWW.PHOTOSHOPFIX.COM, JULY 2004 ISSUE.



1 Open "MILITARY.PSD" and look at both layers. You are going to incorporate the barbed wire into the composite beneath it. A quick assessment tells you the wire is set against a blue sky, and it quickly goes out of focus on either side of its central support post. When extracting the wire, any blue inadvertently picked up from the sky will contrast badly with the reds in the composite, so it's important to remove all traces of blue. It's also critical to erase the background while keeping the edges of the wire sharp. Keep all layers visible and select the wire layer.

2 Press Shift-E until you've selected the background eraser tool from the toolbox, then choose a 150-pixel brush from the Options bar. (Always use the background eraser at the largest size that will maneuver around the object.) Set the Hardness to 60% to soften the brush edge's color-leaching attribute. Set the Limits to Find Edges to preserve edge sharpness. Since the background is primarily blue, set the Sampling to Once for each stroke instead of continually sampling as you drag. This allows you to drag the background eraser over the wire without erasing it. However, this means you must make smaller strokes to keep the brush within similar shades of blue. Set the Tolerance factor to 75% to compensate for this single-source sampling.

3 Situate the background eraser at the top strand of wire near the blurry left edge of the image. Zoom in to note any background blue over the wire. Make sure the center crosshair is over the blue area directly above the wire; this will be your sample point.

4 Make a full stroke to the left, cross the wire, and finish just below your starting point to erase the blue pixels. The background eraser samples any blue in the crosshair with each mouse-click, so when you drag the tool, it deletes the sampled blues and similar blues within its tolerance wherever they appear inside the brush. Since you're only sampling one point per stroke, keep the stroke within similar shades of blue to prevent creating a ghosted remnant of color outside the tool's tolerance. The brush is set to feather the removal of blue at its edges, so you may need to scrub back and forth while clicking to remove all the blue.

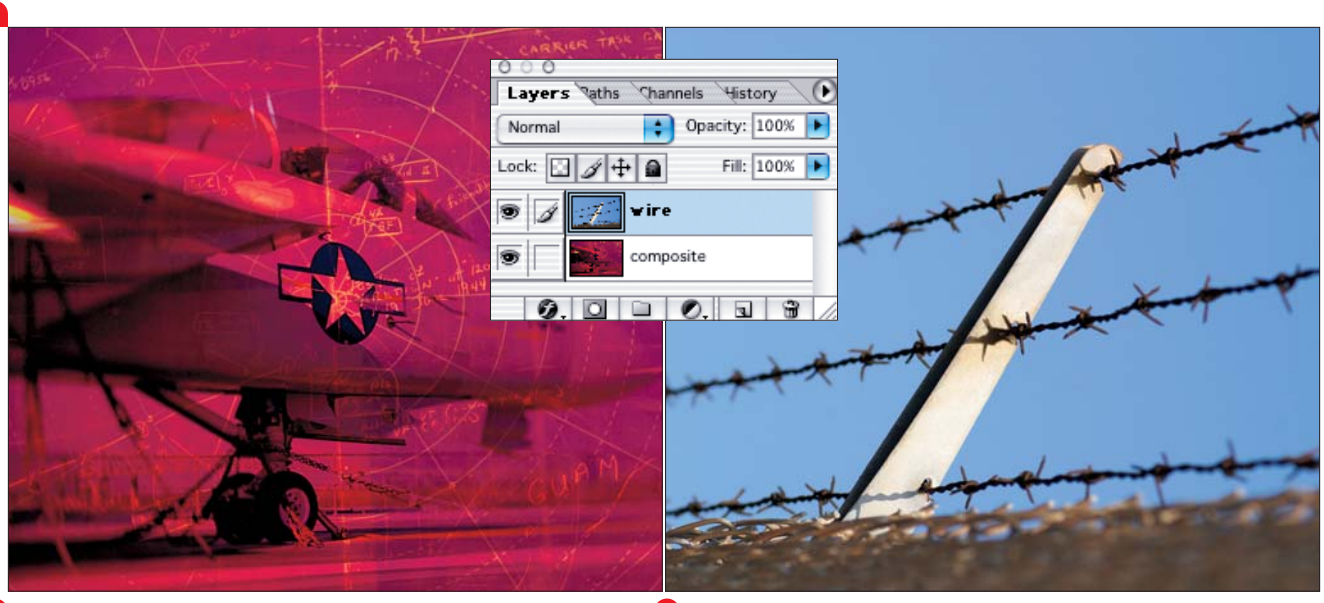
5 Always start each stroke with the crosshair positioned on an unerased part of the background near the object to be extracted. If you begin the stroke over a previously erased area, the background eraser will sample color from the layer below. Continue with small strokes until you've erased a wide swath of background from all edges of the wire and metal. You may need to zoom in and click inside isolated pockets of blue to erase them. If you erase a portion of the fence post while doing this, undo the stroke (Command/Ctrl-Z) and lower the Tolerance setting or decrease the brush size to erase a more refined color selection.

6 Once the intricate details have been erased, you can use the polygonal lasso tool or any other selection tool to quickly select the remaining sky and delete it. With all layers still visible, verify no blue remains on the wire. I did this extraction in less than three minutes!

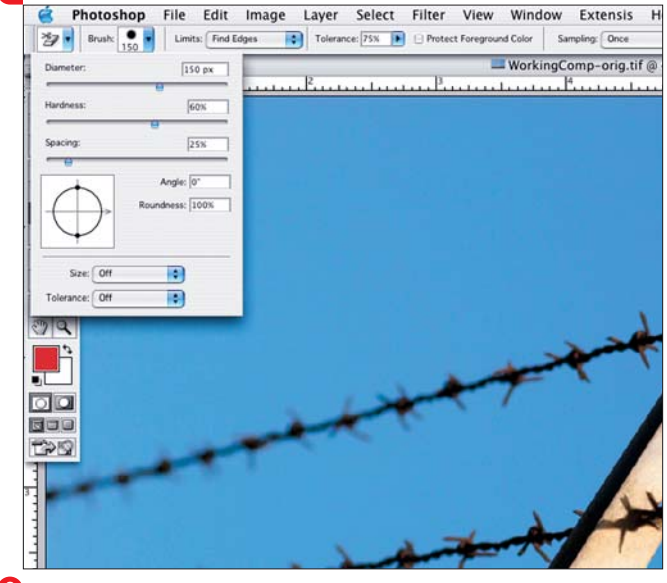
Roger Hunsicker is Advertising Coordinator for Caterpillar, Inc., in Peoria, Ill., and president of Proof Positive Design Group, a web hosting and web design firm.

FOR USERS OF PHOTOSHOP 5.5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

1


Layers
Paths
Channels
History
Normal
Opacity: 100%
Lock:
Fill: 100%
wire
composite

2

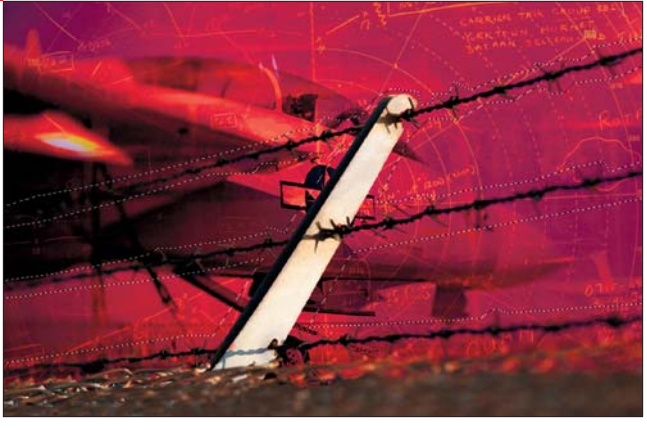

Photoshop File Edit Image Layer Select Filter View Window Extensis
WorkingComp-orig.tif @
Diameter:
Hardness:
Spacing:
Angle:
Roundness:
Size:
Tolerance:

3

4

5

6



BY STEVE HOLMES

EXPLORE THE GALLERY

Photoshop CS' Filter Gallery lets you create unique filter combinations without continually choosing from the Filter menu. Manuever through the gallery to simulate a hand-tinted look.

DOWNLOAD "PALACE.JPG" FROM WWW.PHOTOSHOPFIX.COM, JULY 2004 ISSUE.

1 Open "PALACE.JPG" and choose Filter > Filter Gallery. If you don't see an empty layer list on the lower right in the settings panel, press Command/Ctrl to convert the Cancel button to the Default button, then click it to reset the list. Click the New effect layer icon at the bottom of the panel. Accented Edges is added to the list by default since the Gallery loads filters alphabetically.

2 Click the arrow to the left of the OK button to open the filter thumbnail panel. Open the Artistic folder and click Watercolor to change the effect layer in the list—the filter is applied to the preview image. (You can also choose a filter from the pull-down menu in the settings panel.) The image loses detail, so set the Brush Detail slider to its maximum of 14 and drop the Shadow Intensity to 0. Use the + and – signs at the bottom of the the preview to see effects up close.

3 Click the New effect layer icon to add another layer to the list. To create a dried-paint effect and sharpen edge details, open the Brush Strokes folder and choose Accented Edges. Change the Edge Width to 1, the Edge Brightness to 30, and the Smoothness to 2. If you ever select a filter you don't want, click the layer on the list and click the trash icon.

4 Add another effect layer and choose Poster Edges from the Artistic folder. (Add an effect layer for each filter or you'll replace the last filter applied.) This filter is great for thickening edges. Set the Edge Thickness and Edge Intensity values to 0 but increase the Posterization to 6 to preserve as many grays as possible. Toggle the visibility of effects by clicking next to an effect layer; press Option/Alt to control the visibility of all effect layers.

5 For luminosity, add an effect layer and choose Diffuse Glow from the Distort folder. Set the Graininess to 6, the Glow Amount to 4, and the Clear Amount to 15. Click OK to apply all the filters.

6 Add a touch of texture. Default Photoshop textures are usually too low-res, so choose File > New, set the file to 768 pixels square, 72 dpi, and Grayscale. Choose Filter > Render > Clouds, then Filter > Noise > Add Noise, and set the Amount to 5% Gaussian. Save the file as a PSD to your desktop. By making a pattern a multiple of 128 pixels in size, you've created a seamless, tileable texture.

7 Select the main image, open the Filter Gallery, reset to the Default layers to remove any reapplication of filters from the previous list, and add a new effect layer. Choose Texturizer from the Texture folder in the thumbnail panel. Click the arrow next to the Texture pull-down menu in the settings column, choose Load Texture, and load the Grayscale image. Set the Relief between 5 and 10.

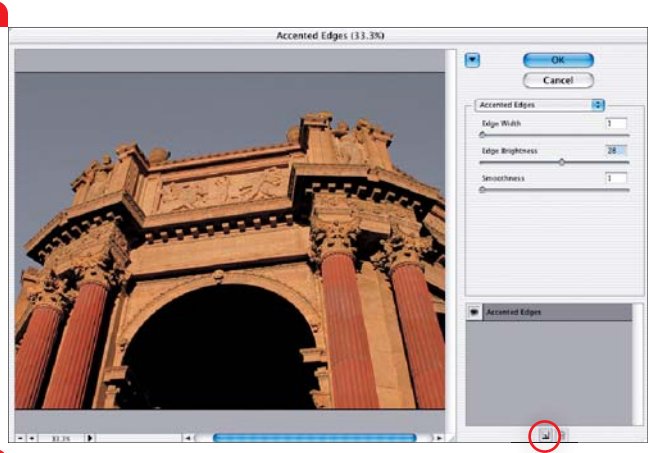
» The filter gallery will only work with RGB images. To simulate a hand-tinted look, desaturate a color image's background slightly. For this image, I selected the sky with the magic wand tool, chose Hue/Saturation, and set the Saturation to –90 and the Lightness to 40, then deselected.

» When you add a new effect layer, it will duplicate the current effect layer selected and won't change until you select a new filter. However, you can capitalize on this default and apply a filter multiple times.

» Change the look of your image by selecting an effect layer and relocating it in the list order.

Brit designer "Scuba" Steve Holmes is Director of Art, Design, and Animation Training at Total Training and host of many of their videos. He's also a regular columnist for *SBS Digital Design* and other publications. Contact him at steve@totaltraining.com.

FILTERS FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP CS.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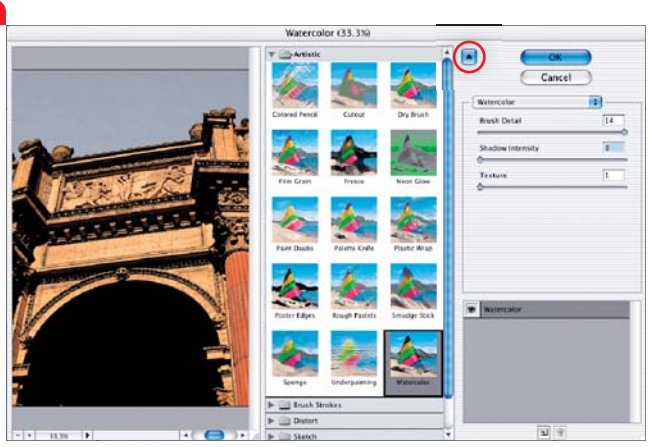
OK
Cancel
Accented Edges
Edge Width
Edge Brightness
Smoothness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Watercolor (33.3%)
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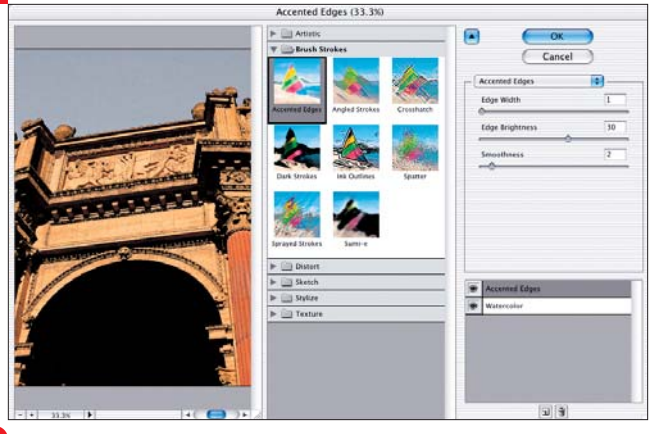
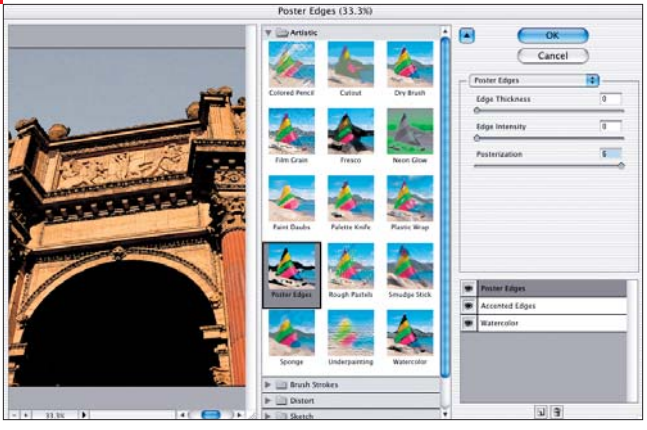
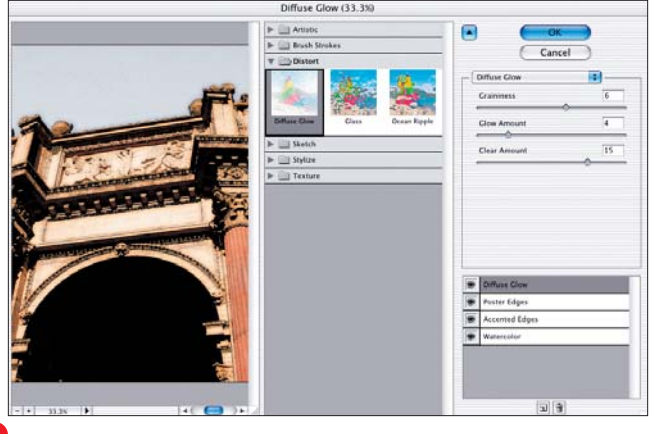
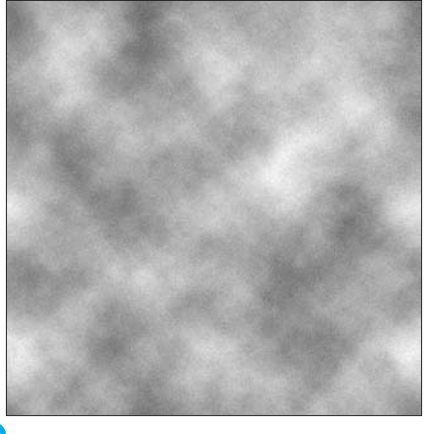
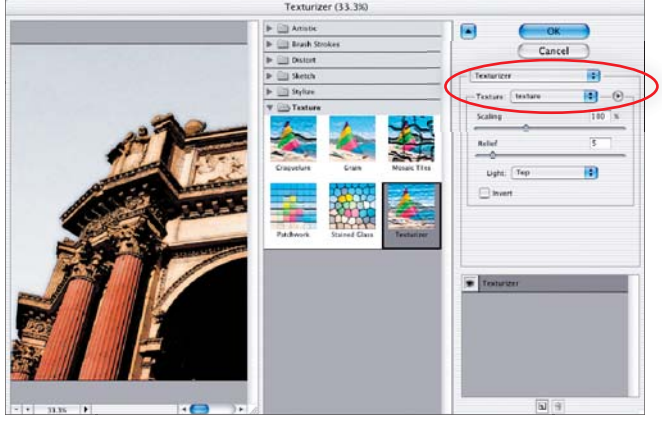
Cancel
Artistic
Watercolor
Brush Detail
Shadow Intensity
Texture


3
Accented Edges (33.3%)
OK
Cancel
Brush Strokes
Accented Edges
Edge Width
Edge Brightness
Smoothness


4
Poster Edges (33.3%)
OK
Cancel
Artistic
Poster Edges
Edge Thickness
Edge Intensity
Posterization


5
Diffuse Glow (33.3%)
OK
Cancel
Distort
Diffuse Glow
Graininess
Glow Amount
Clear Amount


6


7
Texturizer (33.3%)
OK
Cancel
Texturizer
Texture
Scaling
Relief
Light
Invert

BY JAY KINGHORN

PRINT COLOR WITH CONFIDENCE

By using the soft proofing feature, you can reduce the color proofing stage to a few steps with assurance your image will print the way you've intended. Before committing paper and ink, use soft proofing to predict the effect of the finished print onscreen.

DOWNLOAD "SOFTPROOF.MOV" FROM WWW.PHOTOSHOPFIX.COM, JULY 2004 ISSUE.

Soft proofing allows you to simulate a printed piece onscreen and make adjustments without wasting paper ink or time. It does this by adjusting the monitor's display to match the color characteristics of your output device. (Its accuracy greatly depends on the quality of your monitor and printer profiles.) Once you get a little practice in "reading" a proof, soft proofing will become an essential element of your workflow. Keep in mind, it's important the images you soft proof have embedded color profiles.

❶ Create a duplicate of an image to keep as reference, then hide it for later. Choose View > Proof Setup > Custom. In the dialog box, choose a Profile from the pull-down menu that best describes your printer, paper, and ink combination. I wanted to print to my Epson 2200 printer on Epson Premium Luster paper with Ultrachrome Inks and Photo Black installed, so I selected the SP2200_Premium Luster_PK profile. If you can't find your printer's profile, check the instruction manual or visit the manufacturer's website for information on working with ICC profiles.

❷ Select the Intent pull-down menu and compare the image in Relative Colorimetric and in Perceptual (see "Rendering Intents"). I choose Relative Colorimetric for 80% of my photography and use Perceptual for images containing important detail in highly saturated areas. While this image contains saturated colors, saturated detail wasn't as important as overall appearance, so I chose Relative Colorimetric and checked Use Black Point Compensation. I did not select the Paper White and Ink Black checkboxes because they simulate the decreased dynamic range of a print and are primarily used when printing on uncoated or rag paper, or for CMYK press. To verify soft proofing is activated, check that the file name in the image window is followed by a forward slash and the name of the chosen profile.

❸ Bring up the duplicate image, choose Window > Arrange > Tile, and compare the original to the soft proof. Adjust the soft proof image to create the best possible match to the original. After adjusting, you may want to print a quick proof to verify the accuracy of the soft proof. In this image, the soft proof showed the image would lose contrast and overall brightness, so I created a Curves adjustment layer and made a slight S-curve to contrast and snap the midtones.

RENDERING INTENTS

Rendering intents are used to intelligently translate colors from one space to another. For example, the Adobe 1998 source space contains a large color gamut (range of reproducible colors). A destination space like SP2200Premium Luster_PK contains a smaller color gamut typical to an ink-jet printer. The Proof Setup Intent determines how colors in the larger source space compress within the parameters of the smaller destination space.

» **Perceptual:** Fits all colors from the source space into the gamut of the destination space. Color appearance changes, but color relationships in saturated detail preserve better than other intents. Ideal for images with lots of saturated detail.

» **Saturation:** Rarely used in photography because it produces very vivid colors with little regard for color accuracy.

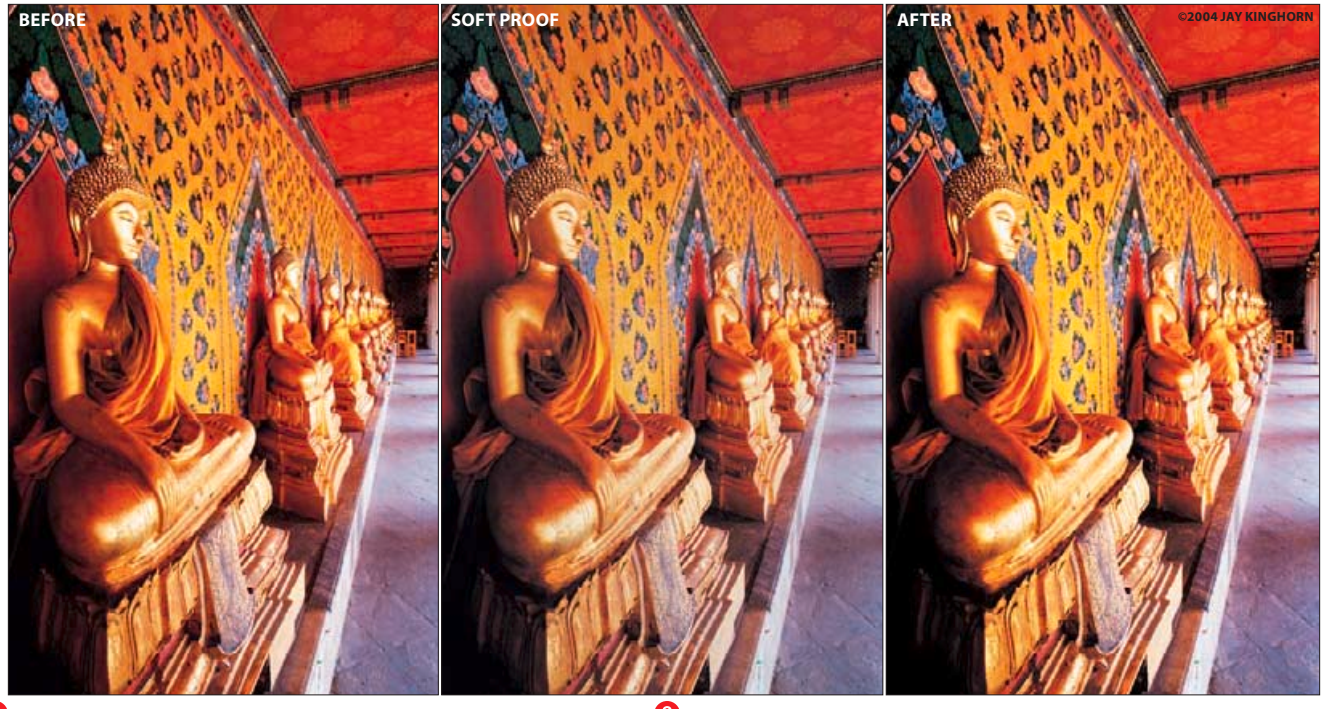
» **Relative Colorimetric:** Preserves the appearance of colors within the color gamut of the destination space and clips out of gamut colors to the most saturated hue in the destination space. It provides a more accurate conversion than Perceptual, but may result in a loss of detail in very saturated colors.

» **Absolute Colorimetric:** Identical to Relative Colorimetric except it converts the source space white point to the destination space white point. With slightly yellowish paper stock, the image's highlights turn blue to compensate for the yellow. It's mostly used to proof printing presses on desktop printers.

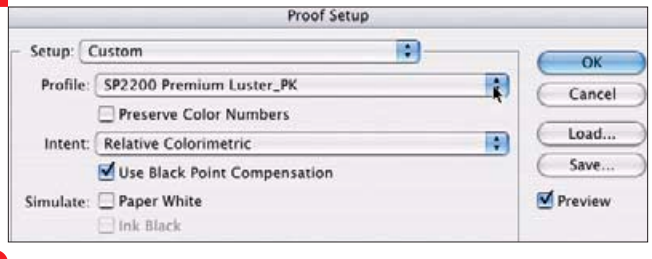
» Soft proofing isn't limited to Epson printers. Any output device with an accurate ICC profile to describe its color behavior can be soft-proofed effectively, including desktop, wide-format, CMYK presses, the internet, and Light-Jet or Lambda printers at digital labs. Current photo printers usually ship with generic printer profiles that control the printer's color behavior using ICC-based color management (acceptable for most design shops and photo studios). Remember, your monitor should be correctly calibrated using the appropriate hardware/software combinations.

Jay Kinghorn of RGB Imaging in Boulder, Colo., offers seminars and training in all aspects of the digital photography workflow. Contact him at jay@prorgb.com.

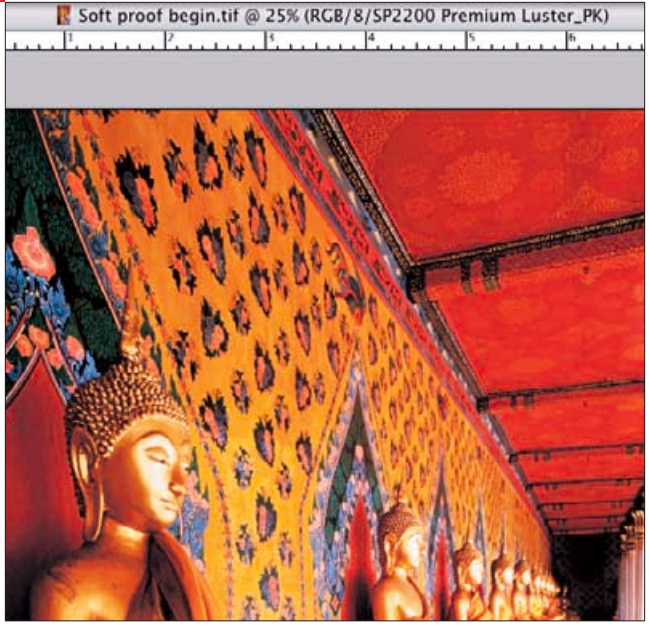
FOR USERS OF PHOTOSHOP 6 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.


BEFORE
SOFT PROOF
AFTER
©2004 JAY KINGHORN

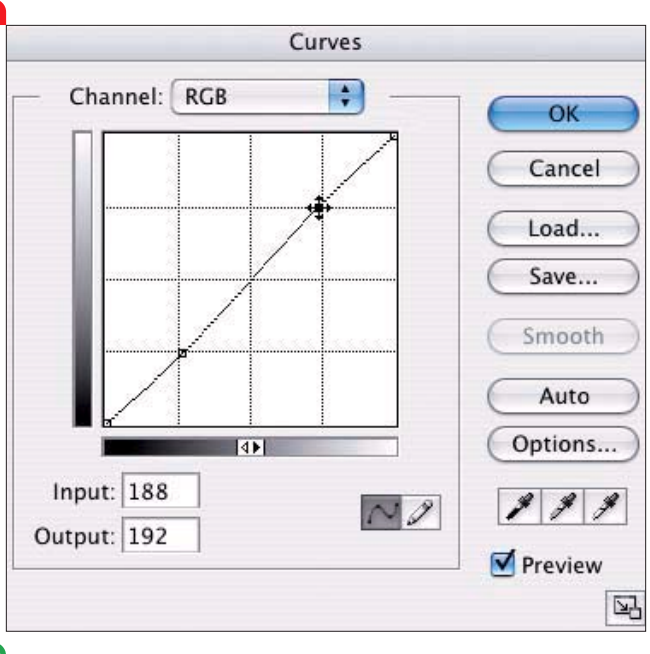
1


Proof Setup
Setup: Custom
Profile: SP2200 Premium Luster_PK
Preserve Color Numbers
Intent: Relative Colorimetric
Use Black Point Compensation
Simulate: Paper White
Ink Black
OK
Cancel
Load...
Save...
Preview

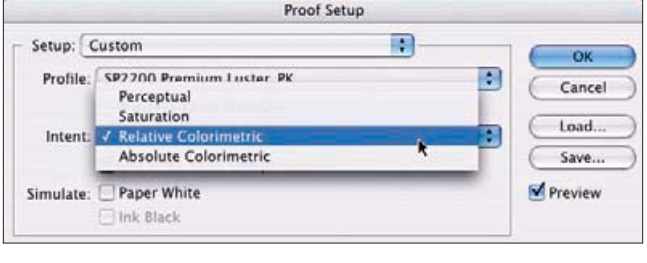
2


Soft proof begin.tif @ 25% (RGB/8/SP2200 Premium Luster_PK)

3


Curves
Channel: RGB
Input: 188
Output: 192
OK
Cancel
Load...
Save...
Smooth
Auto
Options...
Preview

4


Proof Setup
Setup: Custom
Profile:
Perceptual
Saturation
Relative Colorimetric
Absolute Colorimetric
Intent:
Simulate: Paper White
Ink Black
OK
Cancel
Load...
Save...
Preview

BY ANNE-MARIE CONCEPCIÓN

DON'T UNDERESTIMATE THOSE LITTLE LINKS

If you only link layers to move or transform them in unison, you're missing out on plenty of opportunities to use linking to your advantage. There are subtle features available only to linked layers—ones that can shave your image-editing time significantly.

SMOOTH FORMATTING

Since I do a lot of interface design for websites and CD-ROMs in Photoshop, I'm often working on files with multiple layers of live (editable) text. Linking related text layers is great for aligning them and moving them as a group. At first glance, text format changes (typeface, size, color, etc.) do not get applied to any linked text layers. By default, Photoshop assumes that formatting commands only affect the selected text layer, linked or not. But you can sweet-talk Photoshop into overriding its default behavior.

a. Select a text layer and link other text layers to it.
b. Select the text tool, but don't select any characters in the active layer.
c. Press Shift and choose anything in the text tool's Options bar (including its color swatch or text warp icons), the Character palette, or the Paragraph palette, then make your change. Whichever new setting you choose gets applied to all the linked text layers. Any formatting previously applied will be retained in each layer.

CLEAN HOUSE

Need to prune a Layers palette overrun with abandoned, extraneous layers? Use linking to quickly whip it into shape.

» **Delete:** To bypass the "Are you sure?" warning, select a layer you want to delete, then scan through the others, pausing only to click the link square next to the layers you want deleted. Press Option/Alt and choose Delete Linked Layers from the palette menu.

» **Merge:** Do the same as the deletion method but merge layers instead by choosing Merge Linked from the Layers palette menu. It's better than using Merge Visible because you can avoid changing the current visibility state of all your layers to merge only a few.

» **Organize:** Once you find the New Set from Linked command in the Layers palette menu, you'll never bother with the normal New Layer Set command again. It efficiently moves a selected layer and its linked brethren into a new folder (Layer Set).

» **Move:** You can move multiple layers from one image to another if you link them first. With nothing selected, use the move tool to drag a linked layer from the image itself (not the Layers palette) and drop it on the receiving image. That layer and each layer linked to it comes along for the ride.

By the way, there's no need to worry about these commands affecting any other linked layer groups in the same file. Only the currently selected layer and layers specifically linked to it are acted upon—others are left alone.

CRISP LAYOUTS

If you assumed Photoshop didn't have an Align or Distribute command because it's not a layout program, look in the Layer menu (not the Layers palette menu). Surprise! The Align Linked and Distribute Linked commands, which activate when you've selected a linked layer, are perfect for aligning and evening out the space between web navigation icons or photo thumbnails. You just have to remember to create the artwork on individual layers first, then link the layers, in order to take advantage of the feature.

BONUS TIPS

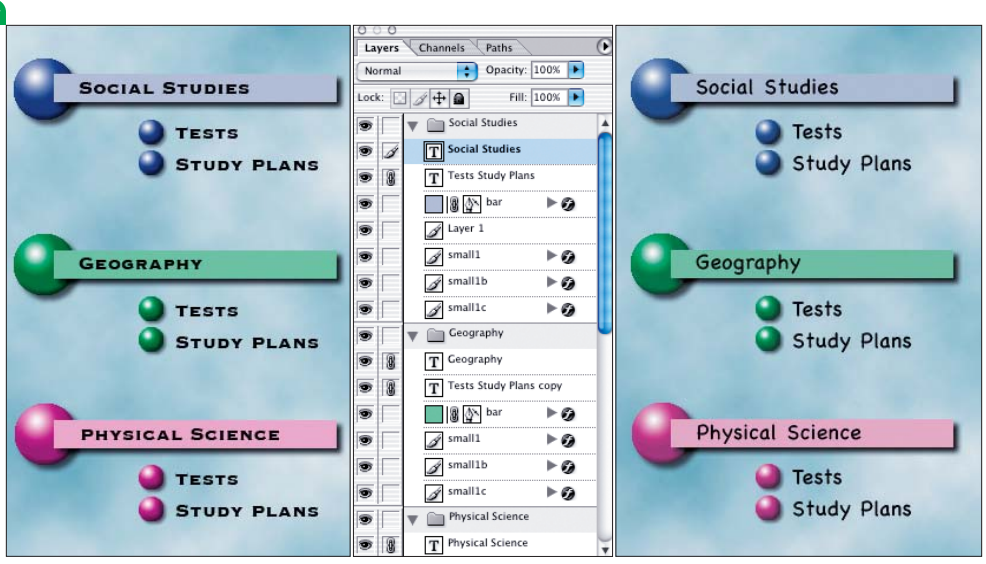
» **Convert a Background layer into a regular layer (double-click it and rename it) before including it in any of these linking tips; otherwise they may not work.**

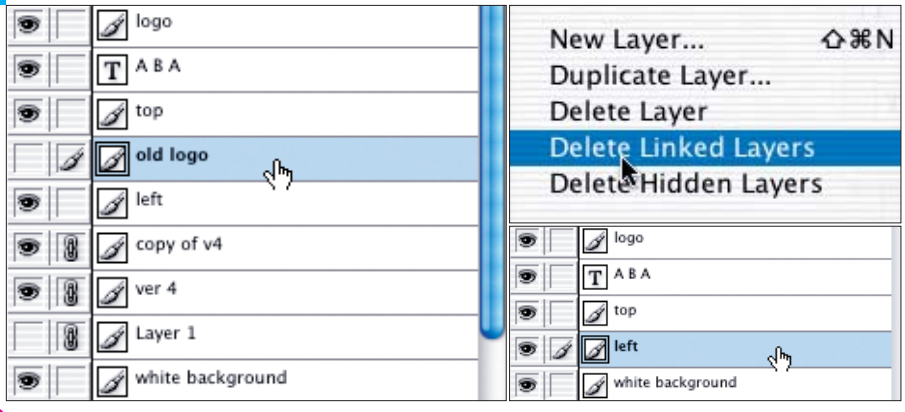
» **To quickly link contiguous layers, drag through their empty link boxes (instead of clicking on each). Dragging works for unlinking, too.**

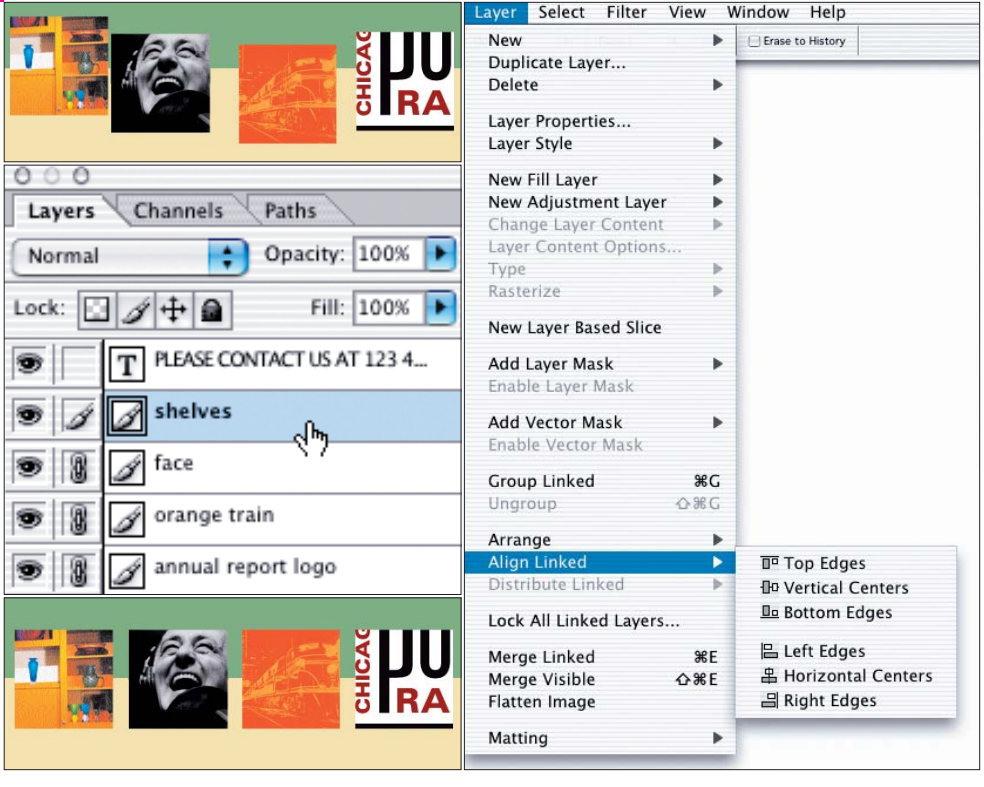
» **To unlink just the active layer, leaving the others linked, Option/Alt-click the layer's brush icon.**

Owner of Seneca Design & Training, Anne-Marie "Her Geekness" Concepción is a cross-media graphic designer and an authorized Adobe Photoshop, InDesign, and Acrobat trainer. Visit her at www.senecadesign.com.

FOR USERS OF PHOTOSHOP 6 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.







PHOTOSHOP FiX

Photoshop Fix (ISSN 1548-0399) is published monthly by Dynamic Graphics Group, 6000 North Forest Park Drive, Peoria, IL 61614-3592, 309.688.8800, fax: 309.688.8515, for $110 per year in the U.S., $127.33 USD per year in Canada. July 2004, Volume 1, Number 3 . Canadian GST Account No. 125145193. Canada Post Permit No. 2493675. Postmaster: Send change of address forms to *Photoshop Fix*, P.O. Box 9035, Maple Shade, N.J., 08052-9639.

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Seybold offers a professional conference with a reformatted program on using publishing technologies, products, and services. Sessions are organized into four tracks intended for designers, content owners, publishers, consumer marketers, and corporate communicators. Includes a product exhibition demonstrating new publishing technologies and services.

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- **Creative track:** Focuses on subjects ranging from color management standards to on-the-job techniques used by art directors, photographers, web developers, and filmmakers. Attendees also learn about digital photography and digital video as well as uses of type, web tools, and traditional technique coupled with computer design.

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- **Marketing track:** Case studies spotlight one-to-one communication efforts, and how-to sessions explore asset management and inspiration for tackling manufacturing projects.

- **Content Management track:** Presents information on building content workflows. Shows the industry's current digital rights management strategies.

- **Tutorial program:** Twenty-six half-day tutorials impart information applicable to real-world situations such as web publishing, print publishing, PDF, and color and digital imaging.

Registration costs range from $495 for half-day tutorials to $2,395 for the Platinum Passport package. The early registration option (before July 16) offers the biggest discount. You can also receive a minor discount after July 16. On-site registration is full-price.

NEXT ISSUE:
- Dodge and burn without using the tools
- Manipulate the Unsharp Mask filter for close-ups
- Achieve pressure-sensitive brushstrokes with a mouse

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